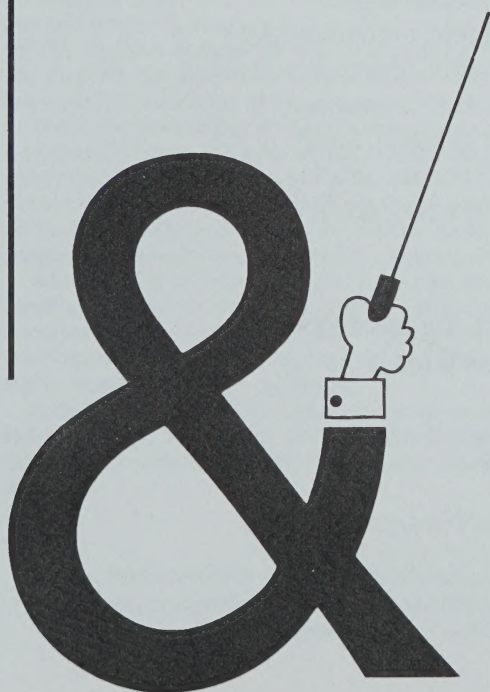


Concert & Artist Series

1992 - 93 • Connecticut College

Tuesday, December 8, 1992

Handel's
Messiah



Concert & Artist Series Connecticut College

presents

The Handel & Haydn Society
Christopher Hogwood, Artistic Director
One Hundred Seventy-Eighth Season, 1992-93

GEORG FRIDERIC HANDEL (1685-1759)
MESSIAH, A SACRED ORATORIO
(Dublin version, 1742)

Christopher Hogwood, Conductor
Sharon Baker, soprano
Judith Malafronte, mezzo-soprano
Derek Lee Ragin, countertenor I
Johnson Flucker, countertenor II
Douglas Johnson, tenor
David Thomas, bass I
David Murray, bass II

Palmer Auditorium
8 p.m.

The Handel & Haydn Society is funded in part
by the National Endowment for the Arts
and the Massachusetts Cultural Council.
This tour of the Handel & Haydn Society is sponsored by Tucker Anthony, Inc.
Management: Joanne Rile Artists Management, Inc.

Part the First

INTERMISSION

Part the Second

PAUSE

Part the Third

The audience is politely requested not to stand during the "Hallelujah" Chorus.

An upstanding tradition—and why we ask you to refrain from it

The "Hallelujah" chorus often makes audiences want to jump to their feet, says Artistic Director Christopher Hogwood. However, the custom of rising for the opening of the "Hallelujah" chorus prevents listeners from hearing some of Handel's finest handiwork.

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah," The sequence of mood and tempi is wonderfully sustained.

Nothing is more telling of Handel's dramatic mastery than the opening bars of the "Hallelujah" Chorus. It begins without demonstration — no trumpets, drums, or even voices: simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the intimations of the gradual spread of gospel jubilation—from initial subdued wordlessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of the H&H audiences, we can return Handel's masterpiece to being a living, surprising and "new-minted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up *after* the final chord.

—Christopher Hogwood

No reproduction of any kind (cameras, tape recordings, broadcasting, etc.) is allowed during the performance.

CHRISTOPHER HOGWOOD -conductor- is today one of Britain's most internationally active conductors, as well as being a highly successful recording artist for Decca on the L'Oiseau-Lyre label/London Records. Founder of The Academy of Ancient Music in 1973, he now shares with the orchestra a busy international schedule of performances and best selling recordings. He has been Director of Music of the St Paul Chamber Orchestra (U.S.A) since September 1988, and will take on the post of Principal Guest Conductor from 1992/93. He is also Artistic Director of Boston's Handel and Haydn Society, the oldest performing artistic association in the United States, which celebrated its 175th anniversary in 1989.

Despite his busy conducting schedule, Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He enjoys a fine reputation as a harpsichordist, both in concerts and in a distinguished series of recordings. He has made a major contribution as a scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music, and is a successful and popular broadcaster on the widest range of musical topics. Mr Hogwood was for three years honorary professor in the Department of Music at the University of Keele and has now received an Honorary Doctorate from the University. He is also a Fellow of Jesus College, Cambridge. Mr Hogwood was created a CBE in the 1989 New Year's Honours List.

SHARON BAKER -Soprano- is widely acclaimed as a singer of Baroque and contemporary music. Recent solo engagements have included the *Messiah* and Bach's *B minor Mass* with Christopher Hogwood and the Handel and Haydn Society at Lincoln Center, music of Mozart with Boston's Banchetto Musicah and Handel oratorios with the Dallas Bach Society. She has also appeared at the Tanglewood and Aspen Music Festivals, as well as Boston's famed esplanade. The versatile Ms. Baker also sang Mahler's *Third Symphony* with the Boston Philharmonic and premiered the Philip Glass opera, *The Fall of the House of Usher*. She is currently working on the new Robert Aldridge opera, *Elmer Gantry*.

JUDITH MALAFRONTÉ -Mezzo-soprano- sings in many different musical and vocal styles, from the eleventh to the twentieth centuries, including opera, oratorio, chamber music, recitals, and recordings. Ms. Malafronté has sung with numerous orchestras and oratorio societies including Musica Sacra of New York, Chicago's Music of the Baroque, the St. Louis and Baltimore Symphonies, as well as the Bach Festivals of Bethlehem, Oregon, Winter Park, Baldwin-Wallace, and Basically Bach at Lincoln Center. She has collaborated several times with the Dave Brubeck Quartet, singing Brubeck's *Mass: To Hope*. She holds degrees

from Vassar College and Stanford University, and also studied at the Eastman School of Music, in Paris with Mlle. Nadia Boulanger, and in Milan with Giulietta Simionato as a Fulbright scholar.

DEREK LEE RAGIN -Countertenor- has captured attention throughout Europe and the United States with his clear, well-placed, countertenor voice. Much in demand for baroque opera, he is equally known for his performances of works by Britten and Bernstein. In North America during the 1992/93 season, Mr. Ragin gives recitals in Utica, New York and Holland, Michigan. In Europe this season, Mr. Ragin appears at the Utrecht Festival and in a gala concert in Karlsruhe where he returns later in the season for concerts and a recording. He sings the Christmas Oratorio with the Amsterdam Bach Soloists and later tours with them. He gives recitals in France, Amsterdam, Berlin and for the BBC in Bristol. Mr. Ragin participates in Wigmore Hall's Gala reopening concert when he joins in singing Vaughan Williams' *Serenade to Music* and Britten's "I know a Bank" aria from *A Midsummer Night's Dream*. Born in West Point, New York and raised in Newark, New Jersey, Derek Lee Ragin began taking piano lessons at the Newark Community Center for the Arts. Simultaneously, he began vocal training at the Newark Boys Chorus School where he was designated "The Most Outstanding Soloist in the History of the Newark Boys Chorus." Upon graduating from the Arts High School in Newark, he attended Oberlin College Conservatory of Music in Ohio.

JOHNSON FLUCKER -Countertenor- started singing as a boy soprano in choirs directed by James Litton and George Guest; and began his countertenor career in the choirs of York Minster and St. Paul's Cathedral, London. Since settling in New York he has become a familiar face in many freelance ensembles as well as a soloist with Musica Sacra, Grande Bande, Chanticleer, St. Thomas Choir, The New York Consort of Viols, Clarion Concerts, and the Ensemble for Early Music. Tours have taken him to Turkey, Italy, South Africa, Poland, Finland, Ireland, and Scotland. He has appeared in numerous staged works and opera by singing the bad guy roles in *Daniel and the Lions*, and *Herod and the Slaughter of the Innocents*, as well as Oberon in Britten's *A Midsummer Night's Dream*. He concertises extensively with TALISMAN the male voice ensemble of six, and is the Master of the Choristers of the Cathedral of St. John the Divine. In the commercial world he has directed jingle sessions for Bloomingdales and Red Lobster, and his voice can be heard in the film soundtracks of *Working Girl* and *Beauty and the Beast*, as well as the upcoming Disney Feature, *Alladin*. Johnson lives with his wife and six month old son Timothy in New York.

DOUGLAS JOHNSON -Tenor- has been widely acclaimed in the music capitals of Europe since making his debut in Aachen in 1984. His roles there included Don Ottavio, Rinuccio, Xerxes, and a Belmonte which focused the eyes of the opera world on him, leading to a contract with the Hannover Opera. While in Hannover singing roles like Tamino, Ernesto and Renton, he guested in Berlin, Hamburg and Cologne. Born in Portland, Oregon, and a graduate of the University of Southern California, Mr. Johnson made his professional debut as Almaviva with the Long Beach Opera before joining the Aachen Opera. Mr. Johnson has worked with other outstanding conductors such as Michel Corboz, Aldo Ceccato, Bruce Ferden, Christopher Hogwood, Armin Jordan, Seiji Ozawa, Sir John Pritchard and Donald Runnicles. He made his debut with the Berlin Philharmonic this past April singing *Pulcinella* with Dennis Russell Davies.

DAVID THOMAS -Bass- began singing as a boy chorister in the choir of St. Paul's Cathedral in London and as a teenager won a choral scholarship to King's College, Cambridge. His career has taken him all over the world performing with major orchestras and conductors. David has frequently appeared throughout the U.S.A. in the most prestigious venues and with many of America's most distinguished orchestras. He also regularly makes recital tours of the States with soprano Emma Kirkby and lutenist Anthony Rooley. Prior visits have included Handel's *Messiah* at Lincoln Center with the Academy of Ancient Music, Schubert's *Winterreise* at Duke University, Haydn's *Creation* at Boston Symphony Hall with Christopher Hogwood and Handel's *Susanna* with Nicholas McGegan in San Francisco. David has appeared at the Festivals of Tanglewood, Edinburgh, Salzburg, Lucerne, the London Promenade Concerts and many others. David's oratorio repertoire extends from the Baroque and Classical, in which he has largely specialized, through to Walton, Tippett, Britten, Stravinsky and Schoenberg.

DAVID B. MURRAY -Baritone- received his BM and MM from New England Conservatory of Music in Boston, and was a winner of the 1990 Liederkrantz Foundation competition in New York. He has performed with opera companies and orchestras throughout the United States including: Boston Lyric Opera, Lake George Opera Festival, Central City Opera, Eugene Opera, Glimmerglass Opera, Longwood Opera, the Concord Chorale, the Nashua Symphony Orchestra, and the Denver Symphony Orchestra. Mr. Murray recently returned from his European operatic debut singing the roles of Figaro in Rossini's *Il Barbiere di Siviglia*, and Marcello in Puccini's *La Bohème* while on tour throughout France and Spain.

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Daniel Stepner, concertmaster

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Clayton Hoener

Anne Black

Judith Eissenberg

Kinlock Earle

Danielle Maddon

Mark Beaulieu

Violin II

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Lena Wong

Etsuko Sakakeeny

James Johnston

Anne-Marie Chubet

Barbara Englesberg

Violas

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Scott Woolweaver

Cellos

Myron Lutzke, principal

Basses

Michael Willens, principal

Thomas Coleman

Oboes

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Marc Schachman

Joyce Alper

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Trumpets

Crispian Steele-Perkins,
principal

Dennis Alves

Timpani

John Grimes

Harpsichord

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Organ

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Gail Abbey
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Marilyn Bulli
Jean Danton
Dale Edwards
Janice Giampa
Rachel Hersey
Silvia Irving
Sharon Kelley
Pamela Murray
Margaret O'Keefe
Anna Soranno

Altos

Susan Byers
Pamela Dellal
Johnson Flucker
Eleanor Kelley
Derek Lee Ragin
Susan Trout
Mary Ann Valaitis

Tenors

Martin Kelly
Phillip Kidd
Bruce Lancaster
Rockland Osgood
James Ruff
Mark Sprinkle
Noel Vazquez

Basses

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